

THE DIFFERENT EMOTIONAL IMPACT BETWEEN
THE 21MM AND THE 35MM CAMERA LENS
ON THE SCIENCE FICTION AND HORROR GENRE

A CREATIVE PROJECT
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE
MASTER OF ARTS
BY
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MUNCIE, INDIANA

MAY 2019

ABSTRACT

CREATIVE PROJECT: The Different Emotional Impact of the 21mm and the 35mm Camera Lens on the Science Fiction and Horror Genre

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DATE: May 2019

PAGES: 60

This creative project produces assets to explore the different impact on the audience's emotional response, between the 21mm and 35mm camera lens during scenes of heightened suspense. This project consisted of a short science fiction script, thirteen pages in length, written with two key sequences. These two key sequences were the most intense scenes in the script. The whole script was then filmed, with the two key sequences each shot twice, on both the 21mm and the 35mm lens. The film was then assembled in post-production and exported with two separate cuts. The first cut with the two key sequences shot solely on the 21mm and the other cut with the two key sequences shot solely on the 35mm. Both sequences feature a range of angles, including wide, narrow, and close up, providing a substantial variety to test from. This paper attempts to delineate and discuss the differences between the two lenses.

ACKNOWLEDGEMENT

I would like to thank my family for all the support they have given me over the years in pursuing this passion. I would especially like to thank all the individuals (listed in the call sheets in the appendix) who worked tirelessly over 36 hours in a three-day weekend, some of which was outside in sub-zero temperatures, to produce this short film. None of this film could have been produced without them. Filmmaking is a team undertaking and I would like to think I had the best team working with me. I would also like to thank my adviser and mentor Chris Flook, who I have come to know very well over the past six years. My undergrad and graduate years would have been significantly less impactful on my life and career if I had never meet him. I would like to thank my second chair Benjamin Strack for aiding me in my last year of graduate school and providing quality conversations about film and film theory. I would also like to thank Hans Kellogg for coming on as my third reader for this creative project. I have to thank Ball State University, the College of Communication Information and Media, and the Telecommunications department for all the equipment I have had the opportunity to use over the past six years, but especially for this project.

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CHAPTER 1

INTRODUCTION AND RATIONALE

Cinematography is the art of manipulating light, objects, and cameras to create a motion picture. A motion picture can be a short film, an advertising campaign, a feature length film, the list goes on. Under the direction of the director, motion pictures attempt to convey a certain set of emotions to an audience. In horror films the desired audience emotional response would be fright, in romantic comedies it would be joy and laughter, in an advertising campaign it might be a call to action. The director or writer chooses these emotions when they chose the genre. Chandler (1997) believes “conventional definitions of genres tend to be based on the notion that they constitute particular conventions of content (such as themes or settings)” (p.2). In other words, audiences have come to expect certain emotions from certain genres of film.

The art of cinematography has been practiced for well over a century and there are many theories on its different aspects. If a cinematographer makes the right decisions, the audience should feel like “they are right there in the movie” (Lombard & Ditton, 1997). When done right the audience should never notice the difference in lighting or framing between one shot and another. One of the most important aspects of a cinematographer is the knowledge to choose the right camera, lens and recording medium for a specific script. Although, this area is constantly evolving as new cameras, sensors, and lenses are released yearly. Fifteen years ago, almost no one shot on digital, now digital is the dominate recording medium (Follows, 2016). The Super 35 sensor has been the industry standard sensor for years, but now some cinematographers are pushing for larger full frame sensors. Then there are the choices of lens mount and lens type, PL vs EF, prime vs zoom, or wide vs narrow. There is almost an endless combination of lenses and

camera mounts that can be combined using adapters, creating many unique looks for a cinematographer.

Lenses are the primary way cinematographers turn light into images. They are made from multiple pieces of glass which allows the passage of light which then strikes the sensor or film. A lens is “a piece of transparent material (such as glass) that has two opposite regular surfaces either both curved or one curved and the other plane and that is used either singly or combined in an optical instrument for forming an image by focusing rays of light” (Lens, 2019). There are no major differences between a lens used for a still camera, a video camera, a telescope, a microscope, or any other device that uses a lens. They all consist of a convex or concave lens or in most cases several lenses working together to create an image. The different lens elements work together to focus or disperses a light beam by means of refraction down a single axis, towards an image sensor or film. To see different types of lens elements, refer to **Appendix A**.

The lens as we know it today was first invented in the 13th century in Northern Italy to be used as eye-glasses. Slow perfection of these assistive devices leads to the creation of the optical microscope in 1595 and the refracting telescope in 1608, both in the Netherlands. Though it was not until 1668 when Isaac Newton created the first functioning reflecting telescope. After the invention of these two devices there was a massive push to experiment and improve lens shapes and sizes throughout the 17th and 18th centuries.

The camera obscura, which dates back to the ancient Greeks and Chinese, was a widely known device, but it was also known to not ‘record’ the image to a physical medium (Gernsheim, 1969). It was not until 1827 when Joseph Nicephore Niepce created the first photographic image recorded on a physical medium (Gernsheim, 1969). Charles Chevalier’s work with achromatic lenses helped further photographic image quality and the advancement of

multi-element lenses (Gernsheim, 1969). Around 1850 apertures were added to lenses to modify light and depth of field. It was not until the end of the century that the first telephoto lenses were invented (Gernsheim, 1969).

At the turn of the century the first motion picture films began to be shown in projection houses. Multiple shots and continuity editing soon became practice. In the late 1920's synchronized dialogue started to appear in films, then throughout the 1930's color was added via technicolor and thus launched Hollywood into the golden age. After WWII cinema entered the post-classical era with many advancements. In the second half of the century many new tools such as the Steadicam, wireless instruments, larger glass and more powerful lights were added to the industry. After the turn of the millennium, digital cameras began to take over the traditionally film dominated industry. New glass and sensors were constantly being updated and added to production houses. Today, directors of photography have many choices when it comes to cameras, sensors, lenses, and lights.

Lenses are chosen for specific reasons, one of which is to create certain emotions in the audience. For example, different lenses can be used to make the audience feel more immersed in the film or to draw more attention to the film. They can give the audience a certain perspective of a character or to make them feel more sympathetic towards a character. There is, more or less, a standard in the industry for which lenses should be used on certain shots, an 85mm for close ups, a 50mm or 35mm for mediums, a 21mm or 18mm for wide establishing shots. It is generally advised that cinematographers follow this in order to not draw the audience's attention to the film itself. If there is, all of a sudden, an unusual shot in a sequence there is a chance the audience will be thrown off guard and out of the story. Though, cinematographers break these rules all of the time when they need to convey a certain feeling, maybe one of discomfort. Putting a wide

lens on and placing the camera very close to the talents face will create a more distorted image, than compared to a 50mm with the same framing and the camera back several feet. The choice in lens is as important as the choice in lighting or camera movement when trying to convey certain emotions to the audience.

Project Outline

This creative project will look at the different impact the 21mm and the 35mm lens has on the audience's emotional response in the thriller and horror genre. A pair of prime lenses will be used to film the same two scenes, once with each lens, in a short science fiction film. The framing of the talent will remain the same between the two lenses. The camera will have to either move closer or further away from the talent, causing changes in the background compression and lens barrel distortion. The finished product will be two separate cuts of the same film, each will feature two scenes or key sequences, shot with different lenses. These two separate cuts of the same film will then be used to explore the difference. In addition, they may be used as part of a future study to see if there is a significant difference between these lenses on the audience's emotional response. This project will focus on the sci-fi/horror genre and the scenes that have been chosen as the key sequences are those of heightened suspense.

The significance of this study for the discipline of film is that every live action production utilizes a lens of some sort. Modern day lenses have a very large range in sizes, lengths, elements, and speeds. When a director of photography is picking what gear to use on a production, the camera and list of lenses are at the top of the priority. Digital or film, full frame or Super 35, Zeiss or Cooke, telephoto or prime, anamorphic or spherical? The list is long and constantly being expanded, drones, gimbals, and new sensor technology are changing the film industry. For every script, a director of photography chooses the range of lenses needed for the

story. They could range anywhere from 8mm to 600mm or more. For some scenes one director of photography may choose a 21mm while another director of photography would choose a 35mm. It is often a choice made before production, during pre-production when creating the shot list, but at times this decision is made on set after viewing the size of the location.

I will be specifically looking at the thriller/horror/science fiction genre and how the 21mm vs the 35mm affect scenes of heightened suspense. The short film is titled *The Unknown* and is a science fiction story about a man living alone in rural Indiana and his encounters with an unknown presence from outer space. The horror/science fiction genre will create the best way to test the audience's emotional response as there are very specific emotions that need to be created, for example emotions of terror and discomfort.

In my opinion I believe the 21mm will provide the greatest effect on the audience during scenes of heightened suspense. I believe this because the angle of the lens provides a view larger than that of the human eye and this angle can be unsettling. Under the right circumstances it can further isolate the talent from their surroundings, for example if someone was alone in a dark wood or if they are being watched by something. In my opinion, I believe the 35mm will not produce the same effect on the audience. This is because it has such a shallow depth of field that it seems too much like a classic 'Hollywood' film and the audience will remember they are watching a film and not be as immersed. The 21mm on the other hand has a deep focus and can almost make the audience feel like they are in the movie.

The RED Scarlet with a PL mount was the camera used to capture this film. The Scarlet is a Super 35 size sensor camera, which is industry standard. The film was captured in RED's 4k widescreen format which uses an area of the sensor the size of 22.12 mm x 9.21 mm with a resolution of 4096x1706 pixels. The lenses used will be the Zeiss Compact Prime CP.2 21mm

lens **Appendix B** and the Zeiss Compact Prime CP.2 35mm lens **Appendix C**. Four separate insert shots were needed and captured after principal production and were filmed using a Fujifilm X-H1 with a Fujinon 35mm lens.

CHAPTER 2

LITERATURE REVIEW

Before beginning production on this film, I conducted research on lenses, cameras, emotions of genres, and the sci-fi and horror genres. After looking through databases on JSTOR and EBSCOhost as well as Google Scholar, I could not find many research papers on the topic of camera lenses. It seems there is not a lot of academic studies conducted on how lenses affect the audience's emotional response, let alone studies comparing the differences between one lens and another. I could not find a single paper or article comparing the differences between the 21mm and 35mm lens and their impact on the audience's emotional response. I did find more articles on the subject of lenses and cameras in trade magazines than compared to academic databases. However, the research in trade magazines provide more technical information, such as the differences between lens lengths and sensors sizes, than on the emotional response from different lenses.

As such, I saw this as an opportunity to fill a gap in information on a pair of certain lenses. Further expanding on the differences between the 21mm and the 35mm could help guide directors of photography on their choice between the two lenses. The overlap between them and the shots they could accomplish are at times similar, so much so that choosing one over the other is not always an easy decision.

Lenses

According to Bordwell (2002) “from the 1910s to the 1940s, the normal lens used in feature filmmaking in the U.S. had a focal length of 50mm” (p. 17) providing standard shots, while telephoto lens from 100mm to 500mm provided closeups. It was not until the 1930s when wide angle lenses between 25mm and 35mm became commonly used (Bordwell, 2002). After

the 1970s the long-focus lens became the dominant lens for many cinematographers. It features a very shallow depth of field that allows for play with rack-focusing. Bordwell (2002) suggests that modern movies feature a “bipolar extreme of lens lengths” (p. 17) that cause an intensified continuity, or a more amped up style towards traditional techniques. As Paul Carter said “whereas people used to experiment with film stock to alter the look of a production, now they experiment with lenses” (Which lens?, 2015, p. 29).

The lens is at the forefront of this project. Looking to see if there is a significant difference in the audience's emotional response between the 21mm and the 35mm has not been completed before. The 21mm on a Super 35 size sensor (roughly 24mm x 18mm) is considered a wide-angle lens while the 35mm on the same sensor would be identified as a normal lens. Normal meaning the angle at which the average human eye sees. Depending on the sensor size, the focal length of the lens determines how wide or narrow the image is. On a full frame sensor, roughly the size of 36mm x 24mm, a lens with a 50mm focal length is considered a normal lens, while a 35mm is considered wide. Since the Super 35 sensor is smaller than a full frame sensor, the 35mm lens is considered normal and the 21mm wide. Currently most cinema production cameras use the Super 35mm size sensor, that is why the RED Scarlet with a Super 35 sensor was chosen for this project.

A lens with a focal length falling between the camera's sensor measurements is usually considered a wide-angle lens (Holben, 2012). If the lenses' focal length is shorter than the shortest side of the sensor, than it is usually considered an ultrawide angle lens or fisheye lens (Holben, 2012). That is why the 21mm is considered a wide lens and an 18mm lens would be considered ultrawide on a Super 35 sensor. A wide-angle lens gives more depth to the image as it shows more of the room. This can be opposite with a narrower lens like a 35mm or 50mm. When

using a narrow lens, the background becomes more compressed and appears closer to the subject while making it more out of focus. Using a narrow lens has a more Hollywood style feel as many Hollywood movies use narrow lenses.

Sensor

Shooting on a digital sensor is still a relatively new experience in the evolution of filmmaking. Directors of photography would once choose which type of film camera they wanted, then which type of film to record on. Different mediums would change the look and feel of the movie, creating many options to choose from to get the right look. It was not until the 1980's that the first digital cinema cameras began production, but digital cinematography did not really take off until the late 1990's. George Lucas famously added several scenes, shot on the digital Sony HDW-F900, to *Star Wars Episode I*, released in 1999 (James, 2015). Lucas then went on to shoot *Episode II & III* entirely on digital (James, 2015). It was not until after the millennium that 4k digital cameras began to be produced and the following decade when 8k cameras were used.

Today, many digital cinema camera manufacturers are using the Super 35mm film size (24.89mm x 13.98mm) as their standard sensor size (Holben, 2012, p. 74). This is the equivalent to the APS-C (Advanced Photo System, Type C) sensor in still image cameras. The digital Super 35 sensor was created to be the same as 3-perf 35mm film, which became an industry standard in film during the second half of the twentieth century (James, 2018). Choosing to create the modern cinema sensor as the same size as the standard film size was an easy choice for camera companies, as many directors of photography would already be acclimated to the size and framing produced by this particular sensor size (James, 2018).

The following cinema cameras all contain roughly a Super 35 size sensor; the ARRI Alexa, Blackmagic Ursa, Canon C100/C200/C300, Panasonic VariCam 35, RED Scarlet, the Sony F55, and the list goes on. This list contains some of the heaviest hitters currently in the production world. Today though, there are many full frame DSLR and mirrorless style cameras shooting video as well. The first full frame DSLR to break the HD barrier was the 5D MK II, released in 2008. Over the following decade DSLR cameras would compete for the greatest resolution, sensor size, and recording bit rate. With such a widespread adoption of full frame cameras for video work, cinema production cameras are starting to feature full frame sensors as well, including the Sony VENICE and ARRI Alexa LF. Some companies are even going further than full frame, for example RED's MONSTRO with a sensor size of 41mm x 22mm and ARRI's Alexa 65 with a sensor size of 54mm x 26mm. Though full frame is not always the best option, smaller micro-four-thirds cameras like the Panasonic GH5 use smaller sensors. Reasons for using smaller sensors range from greater recording bit rate to a smaller camera package size, depending on camera. Today, the line for a standard video sensor is starting to become blurred as more productions are using micro-four-thirds, full frame, and even larger sensors.

For this project a standard Super 35 sensor was the best option as it is still the industry standard for cinema production. Using a smaller or larger sensor would cause the project to not represent the standard of the filmmaking industry as it is today. In the future as sensors advance and become larger this project should be revisited.

Framing

When the camera is in the same position and the lens is switched between the 21mm and the 35mm, the framing is going to be very different. In order to test the audience's emotional response between these two lenses, the framing of the talent needs to be same between each lens.

Keeping the framing the same will require the camera to either be pushed in or pulled back, depending on the lens. This will cause changes in the background compression and lens barrel distortion.

According to Kang and Heo (2006) “each camera distance reflects personal or social distance in reality, reproducing the feelings and emotions people feel from them” (p. 2). Fiske (1987) believes that the “camera distance is used by visual media as a technical code to make a distinction between ‘us’ and ‘them’” (p.8) them representing the subject of the picture or film. A normal camera shot is a mid-shot to close up “which brings the viewer into an intimate, comfortable relationship with photographed objects” (Kang & Heo, 2006, p. 2). According to Kang and Heo (2006) “heroes and heroines tend to appear in [medium shots] and [close ups, while] the villain and the villainess are shown in extreme close-ups” (p. 3). Fiske (1987) also suggests that extreme close-ups are “the code of the villain” (p. 6-7). Kang and Heo (2006) analyzed magazine covers and noticed extreme close ups are most often used for political leaders that are not liked versus medium shots for well-liked political leaders. Kang and Heo relied on the work of Fiske (1987) who analyzed the way television intersects culture.

The two key sequences of this project will feature a range of wide shots, medium shots, and close up shots. Filming a full range of shots from wide to close-up on both the 21mm and 35mm will provide comprehensive angles to test the audience's emotional response. The first key sequence takes place entirely outside while the other takes place entirely inside with a final shot on the outside.

Genre

The genre of this project’s short film is very important. In order to use this film as a test of the audience's emotional response, there needs to be a specific emotional response to look for.

This needs to be an emotion that can be easily identified, for example laughter or expressions of terror. For that reason, the themes of this project's short film were chosen as science fiction, horror, and suspense. Utilizing the horror genre as the mode of influence will create the clearest way to test the audience's emotional response.

Science fiction and horror are so related that they are almost the same genre. Carroll (1987) suggests that the two are almost interchangeable, "much science fiction of the bug-eyed monster school, for instance, is really a species of horror, substituting supernatural forces with futuristic technologies" (p. 51). Choosing science fiction and horror as the main theme of the short film was specific because according to Carroll (1987) "like suspense, works of horror are designed to elicit a certain kind of affect" (p. 52). Carroll (1987) states that "horror appears to be one of those genres in which, ideally, the emotive responses of the audience run parallel to the emotions of characters" (p. 52). Horror requires a specific kind of emotional response from the audience, one that usually mirrors what is on screen, it can be easily identifiable by sudden movements, clenching teeth, or looking away from the screen (Carroll, 1987). Using scenes of heightened suspense as the two key sequences of this project will provide the clearest example of specific emotions in the audience.

Summary of Literature

The difference between one lens and another could have an impact on the audience and their emotional response to certain scenes. The way a subject appears in relation to their background and surroundings can change the very mood of a scene. If a wide angle is used and the audience feels more immersed in the film, will that create a more intense emotional response? Or if a narrower lens is used, would the audience still consciously realize they are watching a film and not show such an intense response?

Research into this topic showed that there has not been any empirical data collected on the difference between the 21mm and the 35mm and their respective emotional response they cause in the audience. When creating a film, the plot is usually considered the most effective in trying to create a desired emotional response in the audience. The lens is not usually taken into consideration, until a director of photography is brought onto the project to turn the script into a shot list. That director of photography will use their knowledge and understanding of cinematography to try and convey the desired emotions the director wants. Under certain genres a director of photography can use certain lens and camera movements to convey desired emotions. But can there be one lens that better provides a better desired emotion over another lens?

Currently, there is a very large number of possible lens and camera combinations. Using lens adapters almost any lens can be thrown on any camera body, vintage lenses on modern camera bodies, EF mount lenses on a PL mount bodies, the list goes on. Films now are even being shot on iPhones with a sensor a fraction of an inch or with camera sensors larger than full frame. For this project I wanted to use an industry standard Super 35 sensor. I also wanted to use two of the most common lenses for that sensor size, the Zeiss 21mm and 35mm. The 21mm considered a wide-angle lens and the 35mm considered a medium lens, with both able to be used in many overlapping situations.

CHAPTER 3

METHODOLOGY

Design

To test the different emotional impact on the audience between the 21mm lens and the 35mm lens, images from each needed to be shot and compared to one another. Specifically, these lenses needed to be shot on a camera with a Super 35 size sensor. Framing of the talent will need to stay the same between each lens, with the camera moving either closer or further away from the talent to compensate. The amount of information behind the subject will change as the camera switches between a normal and wide lens. The appearance of the talent will also change, going from a more normal appearance with the 35mm to a more warped image with the 21mm because of the lens barrel distortion, an example can be viewed in **Appendix D**. This is caused by the camera being placed closer to the talent with the 21mm, creating a more distorted image of the subject, something close to the fisheye effect.

The chosen scenes to be shot twice will be from the short film, *The Unknown*, written specifically for this project **Appendix E**. To make sure there are certain emotions the audience is expected to exhibit, scenes of heightened suspense were written specifically and chosen as the key sequences. This short film will be the main stimuli to test if there is a significant difference between the 21mm and the 35mm lens. To increase the accuracy of this project, two separate scenes of heightened suspense were chosen, both to be shot twice with each lens.

Through the academic year of 2018-2019, I wrote the short narrative script, *The Unknown*, which is around 12 pages in length. The themes of this film were suspense, science fiction, alien abduction and horror. The two key sequences are the top two most intense scenes in the whole short. One happens about two-thirds of the way through the script and the other is the

final scene. Each scene is about sixty seconds in length and consists of roughly five separate shots ranging from wide to close up, which should provide enough stimuli to run an experiment.

Pre-Production

Pre-production started in the late summer of 2018, with the initial draft of the script being written. Throughout the fall, I had several friends as well as one of my English professors, Matt Mullins, read the script and provide notes and feedback. The script was finalized in early January. Starting in December the script was transformed into a shot list **APPENDIX F**. The shot list detailed every shot chronologically in the script, including the key sequences, highlighted in dark blue. This shot list detailed which lens, camera position, angle, and movement each shot consisted of. The shots are color coded to location. In the weeks leading up to production, I transformed the shot list into a shooting list **APPENDIX G**, mainly working around the expected weather (sub-zero temperatures and snow).

In the fall of 2018, I started to gather props and set pieces. Joined by my producer Ashley Mullen and script supervisor Jacob Guenin, we shopped around local antique stores looking for house items from the 1950's and 1960's. A few specific pieces had to be bought online, such as the original 1963 calendar that hung from the fridge and the hanging lights in the barn. All of the large pieces of furniture were borrowed for free from Shelby County Players, a non-profit theater located in Shelbyville Indiana, thanks to my friend Gregory Cox who works there. This included the old Frigidaire fridge, the dining table and chairs, floor lamps, side tables, the radio, the alarm clock, sheets, bowls and cups. Two weeks before production my key wardrobe, Abigail Radwick, went to Goodwill with the talent to shop for clothes. Everything was purchased for under \$80 with the talent already owning some items such as boots.

In December of 2018, a lighting and camera test was conducted with my gaffer Ryan Faust. Before this test, two cameras were in the running to be used on this project, the Sony PMW-F5 and the RED Scarlet. Both cameras utilize a Super 35 size sensor, with dimensions 22.12 mm x 9.21 mm (when shooting in 4k widescreen mode) and have an industry standard PL lens mounts. After shooting examples on location, I chose the RED because it had the look I was trying to accomplish and the flexibility of its raw files over Sony's internal demosaicing file structure. For the lens selection, I needed consistency, so I chose to only shoot on the Zeiss Compact Prime 2 series of lenses **APPENDIX B & C**. These lenses are very standard and provide a sterile image that works well to eliminate unwanted variables in this project. This is because these lenses do not provide any unique look that might affect the audience's emotional response, as compared to something like an anamorphic lens.

Production

Production took place over the three-day weekend of January 19th to the 21st of 2019. Each day was roughly twelve hours long. A crew of eighteen people worked tirelessly in the cold to produce this film. For a full list of the crew and positions look at the bottom of the call sheets located in **APPENDIX H**. A large amount of production gear was used on this set including, a RED Scarlet, Carl Zeiss lenses, a Teradek Bolt LT, a wireless follow focus, a Dana Dolly, an Arri SkyPanel, HMI's, a P360 Filex light kit, an InBetweenie tungsten light kit, and a dimmer kit. For a complete list of all production gear used, look at **APPENDIX I**.

Production faced a few problems with weather, mainly a large snow storm that came on the first day of production, trapping all but one of the crew on location that night. This also caused issues with continuity when shots were looking through the windows from inside. To best minimize continuity mistakes, shots were arranged around the snowfall as best as possible. The

third and final day of production was all exteriors, both day and night. The temperature on that final day started off at -9°F and did not get above 9°F all day. Because of such severe temperatures, I decided to cut all the Movi shots I had initially planned as I was worried the Movi would have difficulty operating so far below freezing. All the Anton Bauer batteries depleted at a very high rate but with a quad charger and a dozen batteries production continued all day.

During production, we captured each shot in the key sequences twice, once using the 21mm and once using the 35mm. We would set up the camera for a given shot, for example 25A, and we would shoot that shot with both lenses before moving onto the next shot 25B. This limited the set-up time we would need versus if we captured the whole sequence with one lens first then the next lens. We would shoot each shot with the 35mm first because it is narrower, and we were working against limited space in the house, before moving on to the 21mm. Once we framed up the 35mm we would rehearse the scene a couple of times then roll several takes. When we had a take we were happy with, we would move onto the 21mm. Since this lens is wider and I needed to keep the framing of the subject the same, we moved the camera closer to the talent, usually between one to three feet in. We would rehearse the scene with the new framing then we would roll and capture at least one usable take before moving on to the next shot. When labeling each shot on the slate, we would label all shots with the 35mm with a single letter, then all the shots with the 21mm with a double letter, for example, 25A and 25AA.

Post-Production

Post production started the day after production wrapped. Using multiple hard drives on set, I was able to hand off the 500GB of footage to my editor Nick Kinder right away. Kinder organized all the footage and audio into folders for each scene. He then linked the audio to the

footage and started assembling the film. The first two weeks of post-production consisted mainly of story editing, figuring out pacing and mood. I would sit in on Kinder's editing sessions at least three times a week. The third week I took the editing hard drive and started building out the sound design. The radio dialogue was also written this week as I chose to write the radio dialogue in post-production as we would need to see the timing of the edit to know how much dialogue to write. Nick took the editing drive back for weeks four and five to finesse the edit. It was during weeks five and six that we would work together for many hours to finalize the score. Weeks seven, eight, and nine were spent coloring and mixing the final sound.

During the initial assembly of the film, Nick noticed that during the last key sequence we needed some more insert shots to help the pacing of the scene. I had limited time left with the props and was unable to use the RED Scarlet or the Zeiss Compact Prime 2 lenses in the time I had, so I used a Fujifilm X-H1 with a FujiNon 35mm lens. The X-H1 has a similar sensor size of 23.6mm x 15.6mm to the RED and recorded in a 4k 17x9 aspect ratio. There are three added insert shots during the final key sequence that are not part of the test and will remain as controls, they consist of a close up of the radio and a shot of the staircase.

When editing this film, Nick built the best version of the film first, utilizing shots from both the 21mm and 35mm mixed together during the key sequences. We did this initially because we wanted to build the narrative and sound design to the best they could be before we separated the film into two separate cuts. When assembling started, we would find the best take of each the 21mm and the 35mm in a given shot, then we would place them both on the timeline over each other. We then scaled them down enough, so we could fit them both on the program monitor. We could now watch both takes simultaneously and could easily determine which angle best suited our need for any given shot.

Once the entire film was locked down, I duplicated the sequence in Adobe Premiere Pro. I went into the first sequence, which is named the 21mm sequence, and started swapping out any shot during the key sequences with the 21mm. I then went into the second sequence, the 35mm sequence, and swapped out any shot during the key sequences with the 21mm with the 35mm. The length of every shot during the key sequences was kept exactly the same to keep consistent timing between the cuts and score.

Summary

I felt this method presented a unique way to test the effects of different lenses on an audience's emotional response. Given that there has not been a lot of research or studies conducted on the difference between the 21mm and 35mm lens on a Super 35 sensor. The argument could be made that to best limit the external factors presented during production of an entire short film, only the key sequences could be shot and compared as opposed to a whole film. The key sequences could also be filmed in a controlled studio environment to limit external factors from locations with changing noise, light, weather, etc. Though I would argue that a short film presents the best way to test the audience's emotional impact. The reason a test like this would be done is so a director of photography could be better informed as to which lens to use to convey a certain feeling, in this case the feeling of discomfort. Using a short film and not independent sequences presents the chance to test these lenses during a 'real world' scenario of a short film. A real-world example provides a whole story with three acts, a hero, and a villain, something audiences are used to. Using *The Unknown* as the stimuli, with two separate key sequences, provides a complete story and two variables to test on the audience.

CHAPTER 4

DISCUSSION OF PROJECT

Plot Summary

The short film, *The Unknown*, is set in rural Indiana in January of 1963 and takes place over three days. A man living alone has several encounters with an unknown entity. He never fully realizes what is haunting him, hence the name *The Unknown*. I came up with the idea for the script in the summer of 2018 and started writing that July. The script went through months of revisions, all the way up until the week before production. The main and only character in this film is Alex (Alex Westrick). Westrick performs his role with no dialogue, as per the script. There is a radio that is prominent throughout the script and the only dialogue in the film comes from it.

Alex lives alone because his wife past recently, he tends to their farm by himself now. As the film takes place in January, snow covers all the ground and Alex spends his time working on his tractor in the barn and shoveling snow. The film follows Alex along on three seemingly normal days, but he is gradually disturbed by an unknown presence. This presence haunts him till he is abducted on the second day, to only be woken up in his bed a week later with no memory of what just happened. He doesn't realize a week has gone by and continues on normally until he is abducted a second and final time during the climax of the film at the end.

Aesthetic and Tone

For the aesthetic of the film I wanted a modern take on the 1950's and 1960's look. I used films and shows like *The Shape of Water* (2017), *The Help* (2011), *Mad Men* (2007-2015), and *Green Book* (2018) for inspiration on set decoration and color palette. The year of the film is 1963 but I wanted the farm house to be dressed more like the 1950's with an older radio and

refrigerator. I went with a pastel palette for the rooms and wardrobe. In the dining room, the curtains, lamp shade, and table cloth all had a nice matching pastel tone. Artwork that were hanging on the walls were painted by my mother and provided a unique home look.

During post production, Kinder and I worked a while on setting the right tone through the score. We drew a lot of inspiration from the original *Alien* (1979) score. When Kinder was initially editing the film, he placed in several tracks from Jerry Goldsmith's original score as temporary tracks to see what the mood felt like. From there we looked on many websites for pieces that could match the mood we were looking for. It was a slow process of mix and matching different pieces.

Problem Space

This project will add information on the subject of the 21mm and 35mm lens on a Super 35 sensor in relation to the audience's emotional response. When trying to decide what to make my creative project about, I noticed just how little information there was on the difference between lenses and how they affect the audience's emotional response. Lenses are some of the most important gear to a production, having the right set of lenses with a cinematographer that knows how to utilize them is integral to the film. Cinematographers use lenses as a means of conveying emotion, making decisions all throughout a script to advance the narrative.

I saw this as an opportunity to create a way to test a pair of lenses, originally the 35mm and 50mm, but as stated in my methodology switching to the 21mm and the 35mm. These two lenses are two of the most popular out there for this sensor size and comparing them would be beneficial to the industry. This creative project fits perfectly into the problem space and can be used by future cinematographers to help determine which lens to use during scenes of heightened suspense.

CHAPTER 5

CONCLUSION AND RECOMMENDATION

Limitations

Initially, I was going to look at the 35mm vs the 50mm but, as stated in my methodology, during my pre-production lighting and camera test I noticed shooting with the 50mm inside my location was almost going to be impossible to obtain the framing needed. It was during this pre-production shoot that I decided on using the 21mm instead of the 50mm but still kept the 35mm. During editing, Kinder noticed that a couple insert shots were needed to set the pacing of the climax right. As I was working against limited time with the props and could not film with the RED scarlet, a Fujifilm X-H1 with a Fujinon 35mm lens was used. These shots were added in to the final key sequence but will not switch between a 35mm and 21mm and will remain a control.

Conclusion

The differences between the 21mm lens and the 35mm lens on a Super 35 size sensor are vast. There are changes in the audiences' perceived perception, the cameras proximity to the talent, the background distortion, and the spatial awareness of the audience. Rooms and yards appear larger on the 21mm while further objects appear closer to the talent on the 35mm. Objects close to the camera when the 21mm is on appear more warped because of the lens barrel distortion.

In post-production, when Kinder and I were assembling the film, it was a very interesting experience having shots with two different lenses to choose from. Not only could we adjust things in post such as the length of the clip, the order of the clips, the music and tone, but for two scenes we had the option to choose between two different lenses. This was very exciting as an editor. As stated in the methodology, when the first assembly of the film was being built, we

used a mix of both the 21mm and the 35mm in the key sequences, to build the single best version of the film first before separating it out.

When the final two versions of the films were exported, it was interesting to watch the two key sequences with either only the 21mm or the 35mm. As this project will not conduct an empirical study, all results are subjective from either myself or my editor Nick Kinder. As a result, I do not have a definitive answer on which lens, the 21mm or the 35mm, provide a greater effect on the audience's emotional response, I only have my opinion on certain shots.

It was interesting to see how in some shots, for example when Alex is walking down the driveway to the mailbox, the 21mm made the distance from the house to the mailbox seem greater. This then made the whole yard look bigger and the barn in the background further away, causing a greater isolation of the subject from the world around him. As we edited we felt this greater isolation of the character translated a more uneasy feeling.

In other shots we wanted to compress the distance between the subject and the background by using the 35mm lens. For example, when Alex is standing at the dinner table during the final scene, there is a shot of his hand trembling and a flashing light in the background. We chose the 35mm because the flashing lamp appeared closer to the subject, meaning the haunting presence was closer to Alex. We felt this caused a more uneasy feeling as we sympathize for the character. There is also a separation that occurs from the shallower depth of field from the 35mm, that in a way further isolates the subject from their surroundings. During this same scene, there was a close up on Alex's face as he was staring at the haunting presence. For the initial assembly, Nick actually cut between the 21mm and 35mm rapidly to create this very uneasy feeling. This obviously could not be transferred to the two final cuts of the film as it

featured both lenses on a single shot, but it was interesting to see how these lenses can be combined together.

At the end of this project I have a much better idea of how to utilize these two lenses during a production. I would not say one lens is better than the other, but in the single cut of the film utilizing both lenses, we used the 21mm more than the 35mm. This could be because the 21mm provided more spatial awareness and helped isolate the character from their surroundings. As we edited, Nick and I both felt the openness of the 21mm provided the best uneasy feeling for shots featuring the whole room or yard. This could also be that the 21mm is used a lot in lower budget horror films and as we edited, we were influenced by these past films.

As no study was done on the difference between these two lenses, this project and the stimuli, *The Unknown*, can be used by another group if they decide to pursue empirical data on the matter.

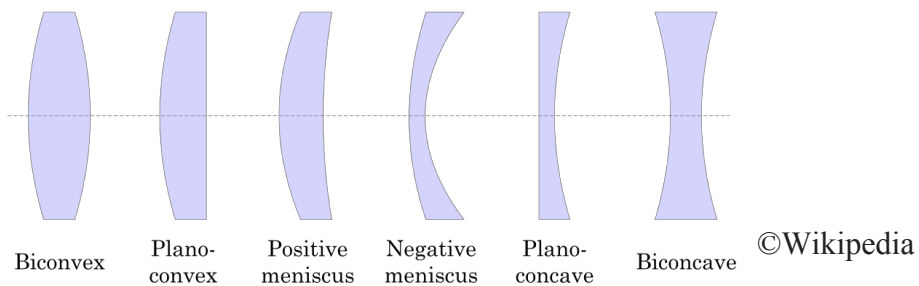
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APPENDICES

Appendix A



Appendix B



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Appendix C

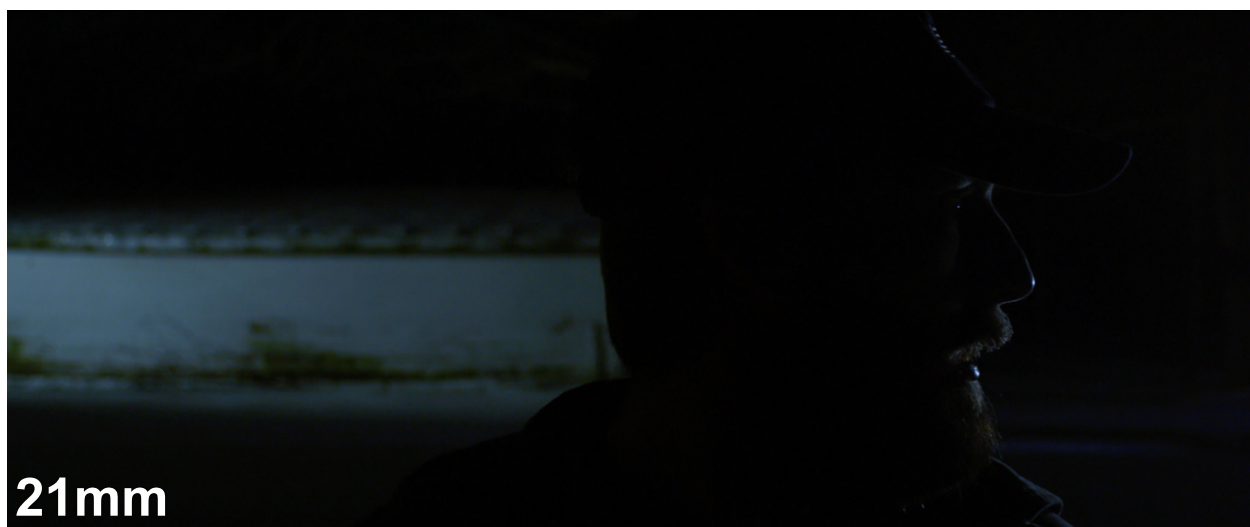


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Appendix D













Appendix E

The Unknown Script

The Unknown

By

Micah Holtgraves

v09 March 9, 2019
V08 January 13, 2019
V07 December 07, 2018
V06 November 16, 2018
V05 November 07, 2018
V04 November 07, 2018
V03 October 24, 2018
V02 September 12, 2018
V01 August 06, 2018

EXT. FARM HOUSE - EARLY MORNING

The sun rises over a white farm house nestled in the woods.
It's a dreary morning.

PRE-LAP: An alarm clock RINGS.

INT. BEDROOM - DAY

ALEX opens his eyes. Alex is in his mid twenties, a farmer
living alone in a rather large house.

He reaches over and turns off the alarm. 6:50AM. Behind the
alarm sits a photograph of Alex and his late wife. A ring
sits in front of the frame.

Alex gets out of bed.

He puts on slippers.

PRE-LAP: A tea kettle BOILING.

INT. KITCHEN/DINING ROOM - DAY

The tea kettle boils.

Alex picks it up and pours a cup of tea, he then walks over
and turns on the radio. A shot gun leans against the kitchen
counter.

RADIO

That was an excerpt from the
president's state of the union
address on Monday. The time is 7am
January 19, your Saturday morning
news is coming up.

RADIO TUNE

Alex walks over to his calendar, he crosses off the previous
day, January 21st, 1963.

RADIO

Upcoming this hour, news on the
Mercury Atlas 9 launch, NASA
announces a possible launch window
in April. This spaceflight will be
the first to evaluate the effects
on the astronaut of being in
orbital flight for 24 hours.

He pours cereal and grabs milk from the fridge.

2.

EXT. BACKYARD - DAY

Alex, wearing a brown coat, heads to a red barn across the yard from his house.

He unlocks the barn door.

INT. BARN - DAY

As the barn door slides open, light pours across the floor.

Alex walks in then closes the door behind him. He picks up a toolbox and heads over to a large red tractor.

He crawls under the tractor and starts working on the underside.

PRE-LAP: Tractor engine trying to start.

LATER

Alex is in the cab and tries starting it, it does not start.

PRE-LAP: Classical music PLAYS.

INT. KITCHEN/DINING ROOM - AFTERNOON

Alex sits at his table eating a sandwich, listening to classical music on the radio.

EXT. FRONT YARD - AFTERNOON

Alex, wearing his coat, walks out the front door and down to the mailbox.

Alex opens it, takes out a couple letters.

CLOSE on the Mailbox as Alex closes it.

INT. KITCHEN/DINING ROOM - AFTERNOON

FRONT DOOR OPENS. Alex walks in the house.

The radio goes to static with electrical, a lamp near the radio starts to flicker.

Alex walks over to the lamp.

There is a faint sound of a TRACTOR STARTING.

3.

Alex looks to the back window.

INT. BARN - AFTERNOON

The tractor sits running.

Alex walks in, looks around.

He opens the cab and turns off the engine.

EXT. BACKYARD - NIGHT

Night has now fallen over the house. The kitchen lights are on, but those are the only lights in a sea of dark. We can hear the sound of onions being CHOPPED on a cutting board.

RADIO (O.S.)

Tonight on radio WBKT's live performance theater, brought to you by the generous donations from listeners like you, we have for you a broadcast of Orson Welles's original performance of the War of the Worlds from 1939.

INT. KITCHEN/DINING ROOM - NIGHT

Alex is sitting at the table eating dinner

RADIO

Then something resembling a little grey snake, about the thickness of a walking stick, coiled up out of the writhing middle, and wriggled in the air towards me--and then another. A sudden chill came over me. There was a loud shriek from a woman behind. I half turned, keeping my eyes fixed upon the cylinder still, from which other tentacles were now projecting, and began pushing my way back from the edge of the pit.

4.

INT. BEDROOM - DAY

The alarm clock RINGS. Alex opens his eyes wide. Sweat on his brow.

He reaches over and turns off the alarm. 6:50AM.

Alex gets out of bed.

He puts on slippers.

PRE-LAP: A tea kettle BOILING.

INT. KITCHEN/DINING ROOM - DAY

The tea kettle boils.

Alex picks it up and pours a cup of tea, he then walks over and turns on the radio.

RADIO

More people across central Indiana have been reporting electrical disturbances in their homes, utility company Indiana Electric said in a public statement, they believe it has been caused by solar flare activity. In other news, Robert Johnson of Muncie Indiana has been reported missing by his wife Lillian. Lillian said Robert was working outside in the barn late last evening when he went missing without a trace. She immediately called the police. The time is 7 am January 20, your listening to WBKT's Sunday morning news.

Alex is standing next to his calendar, he crosses off the previous day, January 22nd, 1963.

RADIO TUNE

He pours cereal and grabs milk from the fridge.

5.

EXT. BACKYARD - DAY

Alex, wearing his brown coat, heads to the barn.

He unlocks the barn door.

INT. BARN - DAY

As the barn door slides open, light pours in.

Alex walks in then closes the door behind him.

Alex walks back and grabs a snow shovel.

PRE-LAP: SNOW SHOVELING SCRAPING SOUNDS.

EXT. BACKYARD - DAY

Alex is shoveling snow in the driveway.

EXT. FRONT YARD - NIGHT

Night has now fallen over the house. The kitchen lights are on. We can hear peppers are being CHOPPED on a cutting board.

RADIO (O.S.)
Tonight on radio WBKT's live
performance theater, brought to you
by the donations from our generous
listeners like you...

INT. KITCHEN/DINING ROOM - NIGHT

Alex is standing next the counter chopping onions. There is boiling water on the stove, pasta to the side.

RADIO (O.S.) (CONT'D)
we have for you the story of one
man, living alone in rural Indiana,
encountering visitors from outer
space.

Cheesy space and alien SOUND EFFECTS from the radio.

Alex stands by the counter, unbeknownst to him a light flashes behind him, a shadow appears then disappears.

LATER

(CONTINUED)

CONTINUED:

6.

Alex is sitting at his table eating.

RADIO

He continued down the long driveway, the snow crunching under his boots as the wind rustled the empty tree branches. Jim slowly made his way to the mailbox at the end of the driveway. It was a cold January night with a full moon shining down. Jim finally reached the mailbox

Alex looks at the mail holder. Empty.

He gets up out of his chair and heads outside.

RADIO (CONT'D)

and opened it, pulling out several letters, taking a close look at each as he pulled them out. As he turned away from the mailbox he saw...

EXT. FRONT YARD - NIGHT

Alex walks out the front door, putting his coat on as he walks down the driveway. Behind Alex (he does not notice) the barn lights are flashing through the barn windows.

Alex opens the mailbox, grabs a couple of letters, then turns around. He sees the lights flashing in the barn.

He squints his eyes in confusion. He starts heading back up the driveway, passed the front door.

DINING ROOM - SAME

The dining room, empty, as we hear the radio PLAYING.

RADIO (CONT'D)

Staring at the flashing lights coming from the barn, Jim approached cautiously, unaware of what was lying inside.

FRONT YARD

Once around the corner of the house, he notices the barn door is open a couple feet with lights flashing and electrical sounds coming from inside, he stops in his tracks. He looks around nervously.

(CONTINUED)

CONTINUED:

7.

He approaches the door slowly.

MYSTERIOUS POV sees Alex standing in the yard.

BACK TO SCENE

Alex slowly pushes forward.

Now ten feet from the barn door, behind Alex the house lights start flashing.

He turns and gasps.

All the lights begin to shine brightly.

The mail drops from Alex's hand and flutters toward the ground.

CUT TO BLACK

INT. BEDROOM - DAY

Alarm clock RINGS. Alex opens his eyes wide.

Breathing heavy. Sweat on his brow.

He reaches over and turns off the alarm. 8:43AM.

Alex looks from the clock to the well lit sky outside.

PRE-LAP: A tea kettle BOILING.

INT. KITCHEN/DINING ROOM - DAY

The tea kettle boils.

Alex picks it up and pours a cup of tea, he then walks over and turns on the radio.

RADIO

NASA announced that two contracts for the Apollo Project have been awarded, one for a lunar charting service by the Aeronautical Chart and Information Center in St. Louis, Missouri, and the other for an exploratory study of guidance system techniques in an emergency abort operation of the Apollo lander during lunar landing, awarded to Ling-Temco-Vought, Inc.

(MORE)

(CONTINUED)

CONTINUED:

8.

RADIO (cont'd)
 of Dallas Texas. Now moving onto
 some more unusual local news. It
 was reported last night that Robert
 Johnson of Muncie, Indiana has been
 located. His wife Lillian told
 police that..

Alex walks to his calendar, he crosses off the previous day,
 January 23rd, 1963.

RADIO (O.S.) (CONT'D)
 when she returned home from
 searching the surrounding counties,
 she found him asleep in bed.
 Lillian said he had no recollection
 of the past week or where he had
 been. Robert stated his last memory
 was working in their barn. State
 police have yet to issue a
 statement on the matter.

Alex pours cereal and goes to the fridge for milk. He pours
 the milk. He makes a pungent face. He walks to the sink and
 pours it out.

RADIO (O.S.) (CONT'D)
 In other news, utility company
 Indiana Electric still hasn't
 released an explanation for the
 disturbances in power across
 central Indiana. A spokesman for
 the company said that all of their
 power plants are functioning
 normally and that they are looking
 for unusual causes for the
 disruptions, possibly more solar
 flare activity but they are not
 completely sure as of now.

RADIO TUNE

Alex looks up, out the window.

The barn door is open.

Alex grabs his shot gun, and heads outside.

CLOSE ON: Calendar with the 23rd crossed off.

RADIO (O.S.) (CONT'D)
 You're listening to WBKT's Sunday
 morning news, the time is 9 am,
 January 27th. Weather is up next.

9.

EXT. BACKYARD - DAY

Alex heads to the barn.

Alex sees the lock is broken

INT. BARN - DAY

Alex walks in the barn. He opens a cabinet to make sure everything is still there.

He notices a light flashing and electrical noise coming from the back room.

He approaches the room slowly.

He looks in the room, empty except for his tractor.

He flips the light switch.

The flashing and electric sounds stop.

EXT. BACKYARD - NIGHT

The house sits under the darkness of night.

RADIO (O.S.)
Tonight on radio WBKT's live
performance theater, a continuation
of last week's story about a man
living in rural Indiana.

PRE-LAP: Sounds of vegetables being CHOPPED.

INT. KITCHEN/DINING ROOM - NIGHT

Alex is standing next to the counter chopping vegetables.
There is boiling water on the stove.

RADIO (O.S.) (CONT'D)
Today we see if he is able to
escape what haunts him. Not knowing
what is after him, sometimes the
unknown is the scariest.

LATER

Alex is sitting at the table eating his soup and salad.

(CONTINUED)

CONTINUED:

10.

RADIO

Finally dinner is ready. Jim sets the food down on the table and sits down alone. He says a prayer then leans over and turns on the radio. Music fills the silent house.

We PUSH IN on Alex.

RADIO (O.S.) (CONT'D)

After a couple of bites there is a sudden thud heard upstairs.

Suddenly, a THUD upstairs.

Alex puts his spoon down. He looks over at the hallway leading to the stairs.

RADIO (O.S.) (CONT'D)

Jim stops eating. He looks toward the hallway leading to the stairs. He sits petrified, waiting.

FOOTSTEPS walking down the stairs.

RADIO (O.S.) (CONT'D)

The floor lights begin to flash and the radio starts cutting in and out. There is another thud, then another.

Lights start flashing in the other room.

RADIO (O.S.) (CONT'D)

Jim jumps up out of his chair. The hair on his arms begin to raise as an electrified feeling spreads across the room.

Alex stands up, hands trembling.

RADIO (O.S.) (CONT'D)

In the darkness a figure begins to appear in front of Jim. Fight or flight kicks in. Terrified he grabs his coat and runs for the door.

The radio CUTS OUT as ELECTRICAL INTERFERENCE comes through the speakers.

All the lights are flashing.

Alex takes off through the kitchen, grabs his coat and runs out the door.

11.

EXT. BACKYARD - NIGHT

Alex runs out the back door, putting on his coat while running through the yard.

RADIO (O.S.)
Once outside Jim heads for the woods. He feels a presence following just behind him. When he makes it to the tree line he stops and turns around, terrified as a figure forms in front of him. Then a bright flash and an electric sensations comes over Jim as he disappears into the unknown.

Alex runs past the barn toward the woods.

Lights start flashing in the barn as he passes.

The ELECTRICAL INTERFERENCE on the radio FADES.

RADIO (O.S.)
You have been listening to WBKT's live performance theater. Join us next week at the same time for another tale.

The lights in the barn increase intensely.

Alex disappears.

The forbidding January wind is all that remains.

ROLL CREDITS

Appendix F

The Unknown Shot List

The Unknown						
January 2019						
SCENE	ANGLE	A LENS	LOCATION	DESCRIPTION		EQUIPMENT
1	A	WS	35MM	EXT. FRONT YARD - DAY	EARLY MORNING SUN RISES OVER FARM HOUSE	DOLLY
2	A	CU	35MM	INT. BEDROOM - DAY	ALEX'S EYE OPENS, ALARM RINGS, DOLLY BACK TO REVEAL ALARM	DOLLY BACK
2	B	CU	35MM	INT. BEDROOM - DAY	ALARM CLOCK RINGING 6:50AM, PICTURE OF LATE WIFE,	STICKS
2	C	CU	35MM	INT. BEDROOM - DAY	SLIPPERS BEING PUT ON	STICKS
3	A	WS	35MM	INT. KITCHEN/DINING ROOM - DAY	START ON TEA KETTLE, CALENDAR IN FOREGROUND, RADIO IN BACKGROUND (WHOLE SCENE)	DOLLY
3	B	CU	50MM	INT. KITCHEN/DINING ROOM - DAY	RADIO KNOB TURNS ON (INSERT)	STICKS
3	C	WS	35MM	INT. KITCHEN/DINING ROOM - DAY	MILK POURING OVER CERIAL (INSERT)	STICKS
3	D	CU	50MM	INT. KITCHEN/DINING ROOM - DAY	CROISING OFF THE DAY (INSERT)	STICKS
4	A	MS	35MM	EXT. BACKYARD - DAY	ALEX WALKS ACROSS BACK YARD TO BARN	DOLLY
4	B	MS	35MM	EXT. BACKYARD - DAY	ALEX UNLOCKS THE BARN DOOR	STICKS
5	A	WS	35MM	INT. BARN - DAY	TRACKING WITH BARN DOOR AS IT OPENS, WALKS IN, CLOSES DOOR	DOLLY
5	B	OTS MS	35MM	INT. BARN - DAY	OTS OVER TRACTOR, PICKS UP TOOL BOX AND HEADS TO TRACTOR	STICKS
5	C	OTS MS	35MM	INT. BARN - DAY	OTS OVER ALEX LOOKING AT TRACTOR, FLIPS ON LIGHT, KNEELS NEXT TO IT	STICKS
5	D	MS	35MM	INT. BARN - DAY	ALEX CLIMBS IN CAB	STICKS
6	A	MS	35MM	INT. KITCHEN/DINING ROOM - DAY	SLOW PUSH IN ON ALEX EATING LUNCH	DOLLY
7	A	MS	35MM	EXT. FRONT YARD - DAY	TRACKING SHOT TO MAILBOX, START HALFWAY DOWN THE DRIVEWAY	MOVI
8	A	MS	35MM	INT. KITCHEN/DINING ROOM - DAY	ALEX OPENS THE FRONT DOOR, WALKS TO DINING ROOM, LIGHTS FLASH	DOLLY
9	A	MS	35MM	INT. BARN - DAY	TRACTOR SITS RUNNING, ALEX WALKS INTO FRAME, GOES INTO CAB, TURNS OFF.	STICKS
10	A	WS	35MM	EXT. FRONT YARD - NIGHT	HOUSE UNDER THE COVER OF NIGHT	DOLLY
11	A	WS	35MM	INT. KITCHEN/DINING ROOM - NIGHT	PUSH IN ON ALEX EATING, PAST FOOD TO RADIO	DOLLY
12	A	CU	35MM	INT. BEDROOM - DAY	ALEX'S EYE OPENS AS ALARM RINGS	STICKS
12	B	CU	35MM	INT. BEDROOM - DAY	ALARM CLOCK RINGING 6:50AM	STICKS
12	C	CU	35MM	INT. BEDROOM - DAY	SLIPPERS BEING PUT ON	STICKS
13	A	CU	35MM	INT. KITCHEN/DINING ROOM - DAY	START ON TEA KETTLE, CALENDAR IN FOREGROUND, RADIO IN BACKGROUND (WHOLE SCENE)	DOLLY OUT
13	B	WS	35MM	INT. KITCHEN/DINING ROOM - DAY	RADIO KNOB TURNS ON (INSERT)	DOLLY
13	C	CU	50MM	INT. KITCHEN/DINING ROOM - DAY	MILK POURING OVER CERIAL (INSERT)	STICKS
13	D	WS	35MM	INT. KITCHEN/DINING ROOM - DAY	CROISING OFF THE DAY (INSERT)	STICKS
14	A	MS	35MM	EXT. BACKYARD - DAY	ALEX WALKS ACROSS BACK YARD TO BARN	DOLLY
14	B	MS	35MM	EXT. BACKYARD - DAY	ALEX UNLOCKS THE BARN DOOR	STICKS
15	A	WS	35MM	INT. BARN - DAY	TRACKING WITH BARN DOOR AS IT OPENS MASTER SHOT	DOLLY
15	B	MS	35MM	INT. BARN - DAY	ALEX WALKS IN A GRABS A LADDER, THEN LEAVES	STICKS
16	A	MS	35MM	EXT. BACKYARD - DAY	ALEX ON LADDER AGAINST HOUSE, CLEANING GUTTERS	STICKS
16	B	MS	35MM	EXT. BACKYARD - DAY	ALEX PUSHES WHEELBARROW, THEN DUMPS IT. MUSHY LEAVES	STICKS
17	A	WS	35MM	EXT. FRONT YARD - NIGHT	HOUSE UNDER THE COVER OF NIGHT	DOLLY
18	A	MS	35MM	INT. KITCHEN/DINING ROOM - NIGHT	ALEX STANDS NEXT TO THE COUNTER CHOPPING PEPPERS	STICKS
18	B	OTS MS	35MM	INT. KITCHEN/DINING ROOM - NIGHT	OTS OVER ALEX, LAMP FLASHES IN BACKGROUND	STICKS
18	C	MS	35MM	INT. KITCHEN/DINING ROOM - NIGHT	PUSH IN ON ALEX EATING, RADIO PLAYING, LOOKS AT MAIL HOLDER EMPTY	DOLLY
19	A	MS	35MM/50MM	EXT. FRONT YARD - NIGHT	ALF WAY DOWN DRIVEWAY, 3 SECS THEN LIGHTS, TRACKING SHOT TO MAILBOX MASTER REACTIO	MOVI
19	B	MS	35MM/50MM	EXT. FRONT YARD - NIGHT	POV LOOKING AT BARN	STICKS
19	D	CU	35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	RADIO NARRATING THE MOMENT, CAMERA MOVES UP TO SEE ALEX OUTSIDE	MOVI
19	E	MS	35MM/50MM	EXT. FRONT YARD - NIGHT	OST FOLLOWING ALEX AS HE ROUNDS THE CORNER OF HOUSE	STICKS
19	F	CU	35MM/50MM	EXT. FRONT YARD - NIGHT	REACTION SHOT OF ALEX	STICKS
19	G	MS	35MM/50MM	INT. BARN - NIGHT	POV ALIEN SHOT THROUGH THE BARN DOORS. ALEX APPROACHES, WEIRD CHROMATIC ABERRATION	STICKS
19	H	CU	35MM/50MM	EXT. FRONT YARD - NIGHT	ALEX TURNS TO FACE THE HOUSE	STICKS
19	I	CU	35MM/50MM	EXT. FRONT YARD - NIGHT	THE MAIL DROPS ON THE GROUND	STICKS
20	A	CU	35MM	INT. BEDROOM - DAY	ALEX'S EYE OPENS AS ALARM RINGS	STICKS
20	B	CU	35MM	INT. BEDROOM - DAY	ALARM CLOCK RINGING 8:43AM	STICKS
20	C	CU	35MM	INT. BEDROOM - DAY	OTS ALEX SITS UP HEAD LOOKING AT WINDOWS THEN TO ALARM CLOCK, RACK FOCUS?	STICKS
21	A	MS	35MM	INT. KITCHEN/DINING ROOM - DAY	START ON TEA KETTLE, CALENDAR IN FOREGROUND, RADIO IN BACKGROUND (WHOLE SCENE)	DOLLY
21	B	MS	50MM	INT. KITCHEN/DINING ROOM - DAY	RADIO KNOB TURNS ON (INSERT)	DOLLY
21	C	CU	50MM	INT. KITCHEN/DINING ROOM - DAY	MILK POURING OVER CERIAL (INSERT)	STICKS
21	D	CU	35MM	INT. KITCHEN/DINING ROOM - DAY	CROISING OFF THE DAY (INSERT)	STICKS

21	E	CU	50MM	INT. KITCHEN/DINING ROOM - DAY	MILK POUR IN SINK (INSERT)	STICKS
21	F	MS	50MM	INT. KITCHEN/DINING ROOM - DAY	ALEX LOOKS UP	STICKS
21	G	MS	35MM	INT. KITCHEN/DINING ROOM - DAY	POV SHOT OF BARN DOOR OPEN THROUGH WINDOW, MAIL ON DRIVEWAY	STICKS
22	A	MS	35MM	EXT. BACKYARD - DAY	ALEX WALKS ACROSS BACK YARD TO BARN	DOLLY
22	B	MS	35MM	EXT. BACKYARD - DAY	ALEX APPROACHES OPEN DOOR, EXAMENS BROKEN LOCK	STICKS
23	A	MS	35MM	INT. BARN - DAY	ALEX WALKS IN THE BARN LOOKING AROUND, OPENS CABINATE	DOLLY
23	B	MS	35MM	INT. BARN - DAY	INSIDE CABINATE (INSERT)	DOLLY
23	C	OTS MS	35MM	INT. BARN - DAY	OTS OVER ALEX, LOOKS TO BACK ROOM WITH FLASHING LIGHT	DOLLY
23	D	OTS MS	35MM	INT. BARN - DAY	OTS OVER TRACTOR, ALEX APPROACHES, LIGHT FLASHING	DOLLY
23	E	OTS MS	35MM	INT. BARN - DAY	ALEX WALKS INTO FRAME, LOOKING AT TRACTOR AND BACK ROOM, NOTHING, HITS LIGHT	STICKS
24	A	WS	35MM	EXT. FRONT YARD - NIGHT	HOUSE UNDER THE COVER OF NIGHT	STICKS
25	A	MS	35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	ALEX STANDS NEXT TO THE COUNTER CHOPPING VEGETABLES	STICKS
25	B	MS	35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	PUSH AROUND ALEX EATING, RADIO PLAYING MASTER SHOT STAND UP	CURVED DOLLY
25	C	CU	35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	ALEX'S HANDS ARE TREMBLING.	STICKS
25	D	CU	35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	REACTION SHOT OF ALEX, LOOKING AROUND, LIGHTS FLASH, RADIO SCRATCH	STICKS
25	E	MS	35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	ALEX RUNS OUT OF ROOM, INTO KITCHEN, GRABS COAT, COAT STAND FALLS.	STICKS
26	A	MS	35MM	EXT. BACKYARD - NIGHT	ALEX RUNS PAST THE BARN AND INTO THE WOODS, BARN LIGHTS FLASH AND FOLLOW	STICKS

Appendix G

The Unknown Shooting List

The Unknown Shooting List						
January 2019						
Day 1						
SCENE	ANGLE	A LENS	LOCATION	DESCRIPTION	EQUIPMENT	Set Up Time
5	B	OTS MS 35MM	INT. BARN - DAY	OTS OVER TRACTOR, PICKS UP TOOL BOX AND HEADS TO TRACTOR DAY 1	STICKS	30
5	C	OTS MS 35MM	INT. BARN - DAY	OTS OVER ALEX LOOKING AT TRACTOR, FLIPS ON LIGHT, KNEELS NEXT TO IT DAY 1	STICKS	30
5	D	MS 35MM	INT. BARN - DAY	ALEX CLIMBS IN CAB DAY 1	STICKS	30
9	A	MS 35MM	INT. BARN - DAY	TRACTOR SITS RUNNING, ALEX WALKS INTO FRAME, GOES INTO CAB, TURNS OFF DAY 1	STICKS	20
15	B	MS 35MM	INT. BARN - DAY	ALEX WALKS IN GRABS SNOW SHOVEL AND LEAVES DAY 2	STICKS	20
LUNCH						
2 12	A	CU 35MM	INT. BEDROOM - DAY	ALEX'S EYE OPENS, ALARM RINGS, DOLLY BACK TO REVEAL ALARM DAY 1 & 2	DOLLY BACK	50
20	A	CU 35MM	INT. BEDROOM - DAY	ALEX'S EYE OPENS, ALARM DOLLY BACK TO REVEAL ALARM (cut) ALEX PICKS UP ALARM CONFUSED DAY 3	DOLLY BACK	30
2 12	B	CU 35MM	INT. BEDROOM - DAY	ALARM CLOCK RINGING 6:50AM, PICTURE OF LATE WIFE DAY 1 & 2	STICKS	20
20	B	CU 35MM	INT. BEDROOM - DAY	ALARM CLOCK RINGING 8:43AM, PICTURE OF LATE WIFE DAY 3	STICKS	20
2 12 20	C	CU 35MM	INT. BEDROOM - DAY	SLIPPERS BEING PUT ON DAY 1 & 2 & 3	STICKS	20
DINNER						
18	A	MS 35MM	INT. KITCHEN/DINING ROOM - NIGHT	ALEX STANDS NEXT TO THE COUNTER CHOPPING PEPPERS DAY 2	STICKS	45
25	A	MS 35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	ALEX STANDS NEXT TO THE COUNTER CHOPPING VEGETABLES DAY 3	STICKS	30
18	B	OTS MS 35MM	INT. KITCHEN/DINING ROOM - NIGHT	OTS OVER ALEX, LAMP FLASHES IN BACKGROUND DAY 2	STICKS	30
11	A	WS 35MM	INT. KITCHEN/DINING ROOM - NIGHT	PUSH IN ON ALEX EATING, PAST FOOD TO RADIO DAY 1	DOLLY	60
18	C	MS 35MM	INT. KITCHEN/DINING ROOM - NIGHT	PUSH IN ON ALEX EATING, RADIO PLAYING, LOOKS AT MAIL HOLDER EMPTY DAY 2	DOLLY	45
19	D	CU 35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	RADIO NARRATING THE MOMENT, CAMERA MOVES UP TO SEE ALEX OUTSIDE	MOV	30
Day 2						
3	A	WS 35MM	INT. KITCHEN/DINING ROOM - DAY	START ON COFFEE POT, CALENDAR IN FOREGROUND, RADIO IN BACKGROUND (WHOLE SCENE) DAY 1	DOLLY	60
13	A	CU 35MM	INT. KITCHEN/DINING ROOM - DAY	START ON COFFEE POT, CALENDAR IN FOREGROUND, RADIO IN BACKGROUND (WHOLE SCENE) DAY 2	DOLLY	60
21	A	MS 35MM	INT. KITCHEN/DINING ROOM - DAY	START ON COFFEE POT, CALENDAR IN FOREGROUND, RADIO IN BACKGROUND (WHOLE SCENE) DAY 3	DOLLY	60
21	F	MS 50MM	INT. KITCHEN/DINING ROOM - DAY	ALEX LOOKS UP DAY 3	STICKS	20
21	G	MS 35MM	INT. KITCHEN/DINING ROOM - DAY	POV SHOT OF BARN DOOR OPEN THROUGH WINDOW, MAIL ON DRIVEWAY DAY 3	STICKS	20
21	E	CU 50MM	INT. KITCHEN/DINING ROOM - DAY	MILK POUR IN SINK (INSERT) DAY 3	STICKS	20
LUNCH						
6	A	MS 35MM	INT. KITCHEN/DINING ROOM - DAY	SLOW PUSH IN ON ALEX EATING LUNCH DAY 1	DOLLY	45
8	A	MS 35MM	INT. KITCHEN/DINING ROOM - DAY	ALEX OPENS THE FRONT DOOR, WALKS TO DINING ROOM, LIGHTS FLASH DAY 1	DOLLY	45
3 13 21	B	CU 50MM	INT. KITCHEN/DINING ROOM - DAY	RADIO KNOB TURNS ON (INSERT) ALL DAY	STICKS	20
3 13 21	C	WS 35MM	INT. KITCHEN/DINING ROOM - DAY	MILK POURING OVER CEREAL (INSERT) ALL DAYS	STICKS	20
3 13 21	D	CU 50MM	INT. KITCHEN/DINING ROOM - DAY	CROSSING OFF THE DAY (INSERT) ALL DAYS	STICKS	30
DINNER						
25	B	MS 35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	PUSH AROUND ALEX EATING, RADIO PLAYING MASTER SHOT STAND UP DAY 3	CURVED DOLLY	90
25	C	CU 35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	ALEX'S HANDS ARE TREMBLING (INSERT) DAY 3	STICKS	15
25	D	CU 35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	REACTION SHOT OF ALEX, LOOKING AROUND, LIGHTS FLASH, RADIO SCRATCH DAY 3	STICKS	20
25	E	MS 35MM/50MM	INT. KITCHEN/DINING ROOM - NIGHT	ALEX RUNS OUT OF ROOM, INTO KITCHEN, GRABS COAT, COAT STAND FALLS DAY 3	STICKS	30
Day 3						
1	A	WS 35MM	EXT. FRONT YARD - DAY	ESTABLISHING SHOT EARLY MORNING SUN RISES OVER FARMHOUSE DAY 1 & 2 & 3	DOLLY	30
7	A	MS 35MM	EXT. FRONT YARD - DAY	TRACKING SHOT TO MAILBOX, START HALFWAY DOWN THE DRIVEWAY DAY 1	MOV	45
22	A	MS 35MM	EXT. BACKYARD - DAY	ALEX WALKS ACROSS BACK YARD TO BARN, LETTERS ON GROUND DAY 3	DOLLY	20
4 14	A	MS 35MM	EXT. BACKYARD - DAY	ALEX WALKS ACROSS BACK YARD TO BARN DAY 1 & 2	DOLLY	45
22	B	MS 35MM	EXT. BACKYARD - DAY	ALEX APPROACHES OPEN DOOR, EXAMENS BROKEN LOCK DAY 3	STICKS	15
4 14	B	MS 35MM	EXT. BACKYARD - DAY	ALEX UNLOCKS THE BARN DOOR DAY 1 & 2	STICKS	30
16	A	MS 35MM	EXT. BACKYARD - DAY	ALEX SHOVELING SNOW IN THE DRIVEWAY DAY 2	STICKS	30
LUNCH						
5 15	A	WS 35MM	INT. BARN - DAY	TRACKING WITH BARN DOOR AS IT OPENS, WALKS IN SHUTS DOOR DAY 1 & 2	DOLLY	60
23	A	MS 35MM	INT. BARN - DAY	ALEX WALKS IN THE BARN LOOKING AROUND, OPENS CABINATE DAY 3	DOLLY	30
23	B	MS 35MM	INT. BARN - DAY	INSIDE CABINATE (INSERT) DAY 3	DOLLY	20
23	C	OTS MS 35MM	INT. BARN - DAY	OTS OVER ALEX, LOOKS TO BACK ROOM WITH FLASHING LIGHT DAY 3	DOLLY	20
23	D	OTS MS 35MM	INT. BARN - DAY	OTS OVER TRACTOR, ALEX APPROACHES, LIGHT FLASHING DAY 3	DOLLY	20
23	E	OTS MS 35MM	INT. BARN - DAY	ALEX WALKS INTO FRAME, LOOKING AT TRACTOR AND BACK ROOM, NOTHING, HITS LIGHT DAY 3	STICKS	20
DINNER						
10 17 24	A	WS 35MM	EXT. FRONT YARD - NIGHT	ESTABLISHING SHOT HOUSE UNDER THE COVER OF NIGHT DAY 1 & 2 & 3	DOLLY	30
19	A	MS 35MM/50MM	EXT. FRONT YARD - NIGHT	HALF WAY DOWN DRIVEWAY, 3 SECS THEN LIGHTS, TRACKING SHOT TO MAILBOX MASTER REACTION	MOV	60
19	B	MS 35MM/50MM	EXT. FRONT YARD - NIGHT	POV LOOKING AT BARN DAY 2	STICKS	20
19	E	MS 35MM/50MM	EXT. FRONT YARD - NIGHT	OST FOLLOWING ALEX AS HE ROUNDS THE CORNER OF HOUSE DAY 2	STICKS	30
19	F	CU 35MM/50MM	EXT. FRONT YARD - NIGHT	REACTION SHOT OF ALEX DAY 2	STICKS	20
19	G	MS 35MM/50MM	INT. BARN - NIGHT	POV ALIEN SHOT THROUGH THE BARN DOORS, ALEX APPROACHES, WEIRD CHROMATIC ABERRATION DAY 2	STICKS	30
19	H	CU 35MM/50MM	EXT. FRONT YARD - NIGHT	ALEX TURNS TO FACE THE HOUSE DAY 2	STICKS	30
19	I	CU 35MM/50MM	EXT. FRONT YARD - NIGHT	THE MAIL DROPS ON THE GROUND DAY 2	STICKS	20
26	A	MS 35MM	EXT. BACKYARD - NIGHT	ALEX RUNS PAST THE BARN AND INTO THE WOODS, BARN LIGHT'S FLASH AND FOLLOW DAY 2	STICKS	60

Appendix H

Call Sheets

Micah Holtgraves 1065 N Mississinewa Avenue Albany, IN micahholtgraves94@gmail.com (765) 591-2827		
Producer	Ashely Mullen	317-775-0598
Director	Micah Holtgraves	765-591-2827
1st AD	Chris Guion	317-902-4568



Lunch	1:30 PM-Provided
Dinner	5 PM-Provided
Sunrise	8:01 AM
Sunset	5:45 PM
Weather	High 31, Low 9. SNOW.
Nearest Hospital	Ball Memorial Hospital 2401 W. University Ave Muncie, IN 47303



Additional Notes:

PARKING:
We have a parking lot up the first driveway with the Ball State Hulth Environmental Learning Center sign. Please park close together to save space and carpool when you can. I know it is going to be impossible but please try to keep the tracking of snow into the house to a minimal.

WEATHER:
IT IS GOING TO BE COLD AND SNOWY. Please dress appropriately and layer up.

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES
5	INT. BARN	Alex	Day	2	
	OTS Over tractor, picks up tool box and heads to tractor (1st day)				
9	INT. BARN	Alex	Day	3	
	Tractor sits running, Alex walks into frame, goes into cab, turns off I (1st day)				
15	INT. BARN	Alex	Day	5	
	Alex walks in grabs snow shovel and leaves I (2nd day)				
2 12	INT. BEDROOM	Alex	Day	1, 4	
	Alex's eye opens, alarm rings, dolly back to reveal alarm I (1st & 2nd day)				
20	INT. BEDROOM	Alex	Day	7	
	Alex's eye opens, alarm rings, dolly back to reveal alarm I (1st and 2nd day)				
2 12	INT. BEDROOM	Alex	Day	1, 4	
	Alarm clock ringing 6:50 AM, picture of late wife I (1st and 2nd day)				
20	INT. BEDROOM	Alex	Day	7	
	Alarm clock ringing 8:43 AM, picture of late wife I (1st and 2nd day)				
2 12 20	INT. BEDROOM	Alex	Day	1, 4, 7	
	Slippers being put on I (All three days)				
18	INT. KITCHEN/DINING ROOM	Alex	Night	5	
	Alex stands next to the counter chopping peppers I (2nd day)				
25	INT. KITCHEN/DINING ROOM	Alex	Night	8	
	Alex stands next to the counter chopping vegetables I (3rd day)				
18	INT. KITCHEN/DINING ROOM	Alex	Night	5	
	OTS over Alex, lamp flashes in background I (2nd Day)				
11	INT. KITCHEN/DINING ROOM	Alex	Night	2	
	Push in on Alex eating, past food to radio I (1st day)				
18	INT. KITCHEN/DINING ROOM	Alex	Night	5, 6	
	Push in on Alex eating, radio playing, looks at empty mail holder I (2nd day)				
19	INT. KITCHEN/DINING ROOM	Alex	Night	6	
	Radio narrating the moment, camera moves up to see Alex outside I (2nd day)				
		Total Pages: 8			

The Unknown

Page 2 of 2

#	CAST	CHARACTER	CALL TIME	SPECIAL INSTRUCTIONS
1	Alex Westrick	Alex	9:00 AM	

PRODUCTION NOTES

THIS IS A CLOSED SET. This means no one outside the call sheet is allowed in without explicit permission from Ashley, Micah, or Chris.

Please check your individual call times to ensure you're on set when we need you.

POSITION	NAME	PHONE	EMAIL	CALL TIME
Producer	Ashely Mullen	317-775-0598	abmullen11@gmail.com	8:00 AM
Director	Micah Holtgraves	765-591-2827	micahholtgraves94@gmail.com	8:00 AM
1st AD	Chris Guion	317-902-4568	guion@palemoonlightcinema.com	8:00 AM
2nd AD	Alana Guidry	812-207-3531	amguidry@bsu.edu	9:00 AM
Script Supervisor	Jacob Guenin	317-509-3149	jacob.guenin@gmail.com	9:00 AM
DP	Micah Holtgraves	765-591-2827	micahholtgraves94@gmail.com	8:00 AM
Cam Op	Selena Webb	317-452-0308	srwebb@bsu.edu	9:00 AM
1st AC	Amy Frye	317-459-8637	amyefrye@gmail.com	9:00 AM
2nd AC	Nick Kampsen	224-239-6949	nmkampsen@bsu.edu	9:00 AM
Gaffer	Ryan Faust	765-760-1081	rbfaust93@gmail.com	8:00 AM
Key Grip	Dillon Carpenter	260-251-2567	dillonrcarpenter@gmail.com	9:00 AM
Best Boy Electric	Jacob Cannon	812-249-5012	jacob@palemoonlightcinema.com	9:00 AM
Best Boy Grip	Adrian Blackwell	765-461-3734	stargazer4191@gmail.com	9:00 AM
Location Sound	Joe Hunsinger	765-977-2342	jghunsinger@gmail.com	9:00 AM
Set Designer	Ashely Mullen	317-775-0598	abmullen11@gmail.com	8:00 AM
Key Makeup Artist	Zoe Taylor	812-549-9880	zoetaylor516@gmail.com	9:00 AM
Key Wardrobe	Abigail Radwick	317-702-7010	abi.radwick@gmail.com	9:00 AM
Set PA	Moose Mogwe-Mulwale	317-835-5782	mmmogwe@bsu.edu	9:00 AM
Set PA	Hailey Russell	317-979-5922	hmrussell@bsu.edu	9:00 AM

Micah Holtgraves 1065 N Mississinewa Avenue Albany, IN micahholtgraves94@gmail.com (765) 591-2827		
Producer	Ashely Mullen	317-775-0598
Director	Micah Holtgraves	765-591-2827
1st AD	Chris Guion	317-902-4568



The Unknown

Lunch	1:30 PM-Provided
Dinner	5:15 PM-Provided
Sunrise	8:00 AM
Sunset	5:46 PM
Weather	High 13, Low -5.
Nearest Hospital	Ball Memorial Hospital 2401 W. University Ave Muncie, IN 47303



Additional Notes:

PARKING:
We have a parking lot up the first driveway with the Ball State Hults Environmental Learning Center sign. Please park close together to save space and carpool when you can. I know it is going to be impossible but please try to keep the tracking of snow into the house to a minimal.

WEATHER:
It is going to be VERY COLD. Please take the windchill and temperature into consideration when dressing.

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES
3	INT. KITCHEN/DINING ROOM	Alex	Day	1	
	Start on tea kettle, calendar in foreground, radio in background [whole scene] (1st day)				
13	INT. KITCHEN/DINING ROOM	Alex	Day	4	
	Start on tea kettle, calendar in foreground, radio in background [whole scene] (2nd day)				
21	INT. KITCHEN/DINING ROOM	Alex	Day	7, 8	
	Start on tea kettle, calendar in foreground, looks to barn [whole scene] (3rd day)				
6	INT. KITCHEN/DINING ROOM	Alex	Day	2	
	Slow push in on Alex eating lunch I (1st day)				
8	INT. KITCHEN/DINING ROOM	Alex	Day	2, 3	
	Alex opens the front door. Walks to dining room lights flash I (1st day)				
3 13 21	INT. KITCHEN/DINING ROOM	Alex	Day	1, 4, 7, 8	
	Inserts of radio knob & milk pouring I (All three days)				
25	INT. KITCHEN/DINING ROOM	Alex	Night	9	
	Push around Alex eating, stands up, reacts, runs out of room [Whole Scene] (3rd Day)				
Total Pages: 7					

#	CAST	CHARACTER	CALL TIME	SPECIAL INSTRUCTIONS
1	Alex Westrick	Alex	8:00 AM	

PRODUCTION NOTES

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The Unknown

Page 2 of 2

POSITION	NAME	PHONE	EMAIL	CALL TIME
Producer	Ashely Mullen	317-775-0598	abmullen11@gmail.com	8:00 AM
Director	Micah Holtgraves	765-591-2827	micahholtgraves94@gmail.com	8:00 AM
1st AD	Chris Guion	317-902-4568	guion@palemoonlightcinema.com	8:00 AM
2nd AD	Alana Guidry	812-207-3531	amguidry@bsu.edu	8:00 AM
Script Supervisor	Jacob Guenin	317-509-3149	jacob.guenin@gmail.com	8:00 AM
DP	Micah Holtgraves	765-591-2827	micahholtgraves94@gmail.com	8:00 AM
Cam Op	Selena Webb	317-452-0308	srwebb@bsu.edu	8:00 AM
1st AC	Amy Frye	317-459-8637	amyefrye@gmail.com	8:00 AM
2nd AC	Nick Kampsen	224-239-6949	nmkampsen@bsu.edu	8:00 AM
Gaffer	Ryan Faust	765-760-1081	rbfaust93@gmail.com	8:00 AM
Key Grip	Dillon Carpenter	260-251-2567	dillonrcarpenter@gmail.com	8:00 AM
Best Boy Electric	Jacob Cannon	812-249-5012	jacob@palemoonlightcinema.com	8:00 AM
Best Boy Grip	Adrian Blackwell	765-461-3734	stargazer4191@gmail.com	8:00 AM
Location Sound	Joe Hunsinger	765-977-2342	jghunsinger@gmail.com	8:00 AM
Set Designer	Ashely Mullen	317-775-0598	abmullen11@gmail.com	8:00 AM
Key Makeup Artist	Zoe Taylor	812-549-9880	zoetaylor516@gmail.com	8:00 AM
Key Wardrobe	Abigail Radwick	317-702-7010	abi.radwick@gmail.com	8:00 AM
Set PA	Moose Mogwe-Mulwale	317-835-5782	mmmogwe@bsu.edu	8:00 AM
Set PA	Hailey Russell	317-979-5922	hmrussell@bsu.edu	8:00 AM

Micah Holtgraves 1065 N Mississinewa Avenue Albany, IN micahholtgraves94@gmail.com (765) 591-2827		
Producer	Ashely Mullen	317-775-0598
Director	Micah Holtgraves	765-591-2827
1st AD	Chris Guion	317-902-4568



The Unknown

Lunch	1:30 PM-Provided
Dinner	4:45 PM-Provided
Sunrise	8:00 AM
Sunset	5:46 PM
Weather	High 10, Low -4.
Nearest Hospital	Ball Memorial Hospital 2401 W. University Ave Muncie, IN 47303



Additional Notes:

PARKING:
We have a parking lot up the first driveway with the Ball State Hults Environmental Learning Center sign. Please park close together to save space and carpool when you can. I know it is going to be impossible but please try to keep the tracking of snow into the house to a minimal.

WEATHER:
It is going to be VERY COLD. Please take the windchill and temperature into consideration when dressing.

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES
1	EXT. FRONT YARD Establishing shot early morning sun rises over farm house		Day	1	
7	EXT. FRONT YARD Tracking shot to mailbox I (1st day)	Alex	Day	2	
22	EXT. BACKYARD Alex walks across back yard to barn, letters on ground I (3rd day)	Alex	Day	8	
4 I 14	EXT. BACKYARD Alex walks across back yard to barn I (1st & 2nd day)	Alex	Day	2, 5	
4 I 14	EXT. BACKYARD Alex unlocks the barn door I (1st and 2nd day)	Alex	Day	2, 5	
22	EXT. BACKYARD Alex approaches open door, examines broken lock I (3rd day)	Alex	Day	8	
16	EXT. BACKYARD Alex shoveling snow in the driveway I (2nd day)	Alex	Day	5	
5 I 15	INT. BARN Tracking with barn door as it opens, walks in, closes door behind him I (1st & 2nd day)	Alex	Day	2, 5	
23	INT. BARN Alex walks in the barn looking around, opens cabinet I (3rd day)	Alex	Day	8	
23	INT. BARN OTS over Alex I OTS over tractor I Alex walks into back room I Inside cabinet I (3rd day)	Alex	Day	8	
10 I 17 I 24	EXT. FRONT YARD Establishing shot house under the cover of night I (All three days)	Alex	Night	3, 5, 8	
19	EXT. FRONT YARD Walking down driveway I pov barn I alien pov I alex turn I mail drop (2nd day)	Alex	Night	6	
26	EXT. FRONT YARD Alex runs past the barn and into the woods, barn lights flash and follow I (2nd day)	Alex	Night	10	
Total Pages: 7					

The Unknown

Page 2 of 2

#	CAST	CHARACTER	CALL TIME	SPECIAL INSTRUCTIONS
1	Alex Westrick	Alex	7:30 AM	

PRODUCTION NOTES

THIS IS A CLOSED SET. This means no one outside the call sheet is allowed in without explicit permission from Ashley, Micah, or Chris.

Please check your individual call times to ensure you're on set when we need you.

POSITION	NAME	PHONE	EMAIL	CALL TIME
Producer	Ashely Mullen	317-775-0598	abmullen11@gmail.com	7:00 AM
Director	Micah Holtgraves	765-591-2827	micahholtgraves94@gmail.com	7:00 AM
1st AD	Chris Guion	317-902-4568	guion@palemoonlightcinema.com	7:00 AM
2nd AD	Alana Guidry	812-207-3531	amguidry@bsu.edu	7:30 AM
Script Supervisor	Jacob Guenin	317-509-3149	jacob.guenin@gmail.com	7:30 AM
DP	Micah Holtgraves	765-591-2827	micahholtgraves94@gmail.com	7:00 AM
Cam Op	Selena Webb	317-452-0308	srwebb@bsu.edu	7:00 AM
1st AC	Amy Frye	317-459-8637	amyefrye@gmail.com	7:30 AM
2nd AC	Nick Kampsen	224-239-6949	nmkampsen@bsu.edu	7:30 AM
Gaffer	Ryan Faust	765-760-1081	rbfaust93@gmail.com	7:00 AM
Key Grip	Dillon Carpenter	260-251-2567	dillonrcarpenter@gmail.com	7:00 AM
Best Boy Electric	Jacob Cannon	812-249-5012	jacob@palemoonlightcinema.com	7:30 AM
Best Boy Grip	Adrian Blackwell	765-461-3734	stargazer4191@gmail.com	7:30 AM
Location Sound	Joe Hunsinger	765-977-2342	jghunsinger@gmail.com	7:30 AM
Set Designer	Ashely Mullen	317-775-0598	abmullen11@gmail.com	7:00 AM
Key Makeup Artist	Zoe Taylor	812-549-9880	zoetaylor516@gmail.com	7:30 AM
Key Wardrobe	Abigail Radwick	317-702-7010	abi.radwick@gmail.com	7:30 AM
Set PA	Moose Mogwe-Mulwale	317-835-5782	mmmogwe@bsu.edu	7:30 AM
Set PA	Hailey Russell	317-979-5922	hmrussell@bsu.edu	7:30 AM

Appendix I

Full Gear List

- RED Scarlet
- Dionic Charger
- Dionic Batteries
- Black Pro-Mist Filters
- PL LENS: 21mm & 35mm
- Boom
- XLR
- 744t Sound Devices
- Apple Boxes: Full, Half, Quarter, Pancake
- Dana Dolly
- Extension Cords
- 702 Bright
- Walkie Kit
- 1.2k HMI
- 800w HMI
- 200w/400w HMI
- Kino Flo
- LED small light
- Sky Panel
- Lite Panels
- Filex light kit
- C Stands 10pc
- Flag kit
- Silk Kit
- Grip Kit
- Gel Pack
- Sandbags
- Wireless Follow focus
- Teradek
- Movi
- Ready rig
- Junior avengers
- Directors monitor
- Baby stand
- Noga arm
- Black flag
- Knife blade
- Silent grid
- Voodoo cloth
- Slate
- Curved dolly rails
- Dimmer Pack